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PREFACE

THE Third Series of these Reproductions brings the full number now published up to one hundred and fifty, and no more will appear. The whole of the manuscripts from which the plates in the First and Second Series were selected are exposed under glass to public view. Such, however, is not the case with the thirty-four which are represented here; but, so far from being of less interest on that account, they include some of the finest examples of the art of illumination which the Museum possesses. In other respects also this final issue differs somewhat from its predecessors; for, in order to bring out the artistic details more clearly, the plates are on a rather larger scale than before, and for various reasons, instead of being grouped under different schools according to the system followed in the exhibition cases, they are arranged in a single chronological sequence from the seventh century to the sixteenth, the particular school to which each example belongs being noted in the lettering of the plate. Moreover, as the majority of the MSS. are of more than ordinary importance, the descriptions given of them are generally fuller than has hitherto been thought necessary.

Out of the fifty plates twenty are contributed by thirteen MSS. of English origin, beginning with two pages from the famous Lindisfarne Gospels, the most wonderful monument of early Anglo-Irish art that has come down to us (i, ii). These are followed by a second example of the same style, about a century later, from Canterbury, at the other extremity of England (iii), and by a quite recently discovered late tenth-century Psalter (v), in the decoration of which all trace of the earlier style has disappeared. English art of the twelfth century may be seen in three pages from a remarkable Winchester Psalter (vii–ix), in a series of scenes from the Life of Christ (xi), and in a curious picture from a Bestiary (xiii); and that of the thirteenth century in single plates from four other Psalters (xiv–xvii), the last of which is not only

characterized by exquisite taste in its designs and colouring, but preserves the memory of an heir to the English throne who died in boyhood in 1284, when the MS. was barely begun for him. The next two English MSS., each represented by three plates, belong to the early part of the fourteenth century. One of them (xx–xxii), apart from the beauty of its illuminated miniatures, is of unique interest for the artistic skill, grace, and imagination shown in the multitude of tinted drawings with which it is adorned; while the other (xxiii–xxv) is a superb production of an important school, which seems to have been specially connected with East Anglia. A different style, of doubtful origin, which makes its appearance towards the end of the century, is illustrated in pl. xxvii, the last which is taken from an English MS., but the great size of the original has necessitated an unusual reduction of scale.

Counting the Carolingian Codex Aureus (iv), which, however, is not so much French as Frankish, nine MSS. of French origin are included, with fourteen plates. Except the splendid volume just mentioned, none are earlier than the end of the thirteenth century. The Bible History of that date (xviii), with its pen-and-ink outline drawings, is in striking contrast with the brilliant colours and burnished gold of the Somme le Roi which follows it (xix); but in both MSS. alike, as also in the two later miniatures in grisaille (xxvi, xxviii), the elegance and delicacy characteristic of French illumination are conspicuous. The two MSS. represented in plates xxix–xxxiv, one executed for the Duke of Burgundy before 1419 and the other a little later for the Duke of Bedford, are especially choice examples of French art as it was developed by Pol de Limbourg and other artists of the time; and a further development is shown in a miniature by Jean Fouquet (xxxv), probably the only work by that famous artist which exists in this country. Two pages from a fine Book of Hours of King René of Anjou (xxxvi, xxxvii) complete the list of French plates.

With one exception, of the twelfth century (x), the earliest of the Flemish MSS. (xli) is of the end of the fifteenth century, the period when Flemish art was at its best. They number no more than five, including a lavishly ornamented Breviary of Queen Isabella of Castille, but between them they furnish eight

miniatures of the highest excellence, to which a ninth (xliv) has been added from the later Flemish insertions in the Italian Sforza Book of Hours. Besides a miniature and border from this exquisite example of Milanese work (xlii, xliii), plates are given from three other late Italian MSS., two of which (xxxviii–xl) appear to have come from Naples, while the third (xlviii) was executed at Florence in 1504. Two single representatives of their respective schools have not yet been mentioned. One of them is a fine Annunciation (xii) from a twelfth-century German MS., of which unfortunately only eight leaves remain; the other is a miniature of the Ascension in Byzantine style (vi). The latter comes from a Psalter which, as may be seen in the description in the list of plates, is of singular interest, not only from its history, but from the curious mixture in it of eastern and western art.

GEORGE F. WARNER,
Keeper of MSS.

Dec. 7, 1907.

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LIST OF PLATES

I, II. Gospels, in Latin; written at Lindisfarne, or Holy Island, about A.D. 700. An interlinear word-for-word English translation was added in the x cent. by Aldred, a priest, who states in a note at the end that the MS. was written in honour of St. Cuthbert (d. 687) by Eadfrith, bishop of Lindisfarne (698–721); that Ethilwald, bishop of Lindisfarne (724–740), bound it or furnished it with a cover; and that Billfrith the anchorite wrought the smith's work on the outside, and adorned it with gold, silver, and precious stones. The text is in well-formed half-uncial characters, and the decoration in the finest Anglo-Irish style, with delicate, harmonious colouring. Each Gospel is preceded by a large, crudely executed miniature of the Evangelist, showing Byzantine influence, and by a page containing a rectangular frame filled with intricate interlaced and other designs, in which sea-birds with elongated necks and legs are extensively used (see pl. I). The large initial and other letters on the first page of the Gospel are similarly enriched, and the whole of the page is of a highly ornamental character. An example from St. Matthew is given in pl. II, where the letters in the first line are XPI (Christi). The tables of the Lessons follow the use of Naples, which, together with the Byzantine influence in the miniatures, is probably due to the fact that the MS. was derived from Gospels brought to Lindisfarne by Hadrian, abbot of Nisita, near Naples, who accompanied archbishop Theodore to England in 669. When the Danes sacked Lindisfarne in 875, it was taken to the mainland with the relics of St. Cuthbert, and legend relates that in an attempt to cross to Ireland it was washed overboard, but was miraculously recovered. It was ultimately deposited with the shrine of St. Cuthbert at Durham, and was still there in the xii cent., but it was apparently restored later to Lindisfarne Priory, which had been rebuilt as a cell to that of Durham. The present jewelled binding is modern. For coloured plates see Westwood, *Miniatures and Ornaments*, 1868, pl. 12, 13; Warner, *Illuminated Manuscripts in the British Museum*, 1903, pl. 1, 2. Cotton MS. Nero D. iv; $13\frac{1}{2}$ in. $\times 9\frac{7}{8}$ in.

III. Gospels, in Latin; written in English half-uncials, late viii cent., probably in St. Augustine's Abbey, Canterbury, to which the MS. formerly belonged. The plate is from the first page of the Eusebian Canons, which are set between arched columns divided into panels of fine interlaced and other designs within borders of gold and colour. The MS. includes four purple leaves, on three of which are inscriptions in gold and silver referring to miniatures opposite, now lost; on the back of one is a miniature of St. Mark, added in the x cent., and on another is an arch enclosing the emblem of St. Luke and the first two words of his Gospel, with a half-length figure of Christ above (see Westwood, pl. 14, 15). Royal MS. 1 E. vi; $18\frac{1}{2}$ in. $\times 14\frac{1}{2}$ in.

IV. Gospels, in Latin: a 'Codex Aureus', written in fine gold uncials and Caroline minuscules, and belonging to a sumptuous group of MSS. of the Gospels which were produced about A.D. 800 under the influence of Charlemagne and exhibit a combination of late Roman and Anglo-Irish styles of art. Full-page miniatures of the Evangelists, one of which (St. Mark)

is reproduced. The Eusebian Canons, a title-page following them, and the first page of each Gospel, are also splendidly illuminated, and every column of text is enclosed within a frame of gold, silver, and colour. For coloured plates see H. Noel Humphreys, *Illuminated Books of the Middle Ages*, 1849, pl. 2–4; *Illuminated MSS.*, 1903, pl. 4, 5. Harley MS. 2788; $14\frac{5}{8}$ in. × 10 in.

V. Psalter, in Latin, with Canticles, Litany, a Hymnal, etc.; written in English minuscules, late x cent., with a partial gloss in English interlined. The plate shows the beginning of Ps. li, the large interlaced initial being in dull tones of red, blue, green, violet, brown, and yellow, and the lines of capitals in violet, blue, and red. Psalms i, ci, cix are similarly distinguished. Add. MS. 37517; $15\frac{1}{2}$ in. × 11 in.

VI. Psalter, in Latin; apparently written and illuminated for Melissenda, daughter of Baldwin II, King of Jerusalem (1118–1131), and wife of Fulk, Count of Anjou, King of Jerusalem (1131–1144). She died in 1160, but the MS. was probably executed between 1131 and 1144, the calendar having the obit of Baldwin, but not that of Fulk. Twenty-four full-page miniatures of the Life of Christ, on a gold ground, with the artist's signature, 'Basilius me fecit', on the last; and nine half-page miniatures of saints. The style of art is Byzantine, but the handwriting and the large interlaced initials, outlined in black on a gold ground, are Western. The smaller miniatures also appear to be merely copies from Byzantine models by a Western artist. The plate represents the Ascension. Bound in finely carved ivory covers. Egerton MS. 1139; $8\frac{1}{2}$ in. × $5\frac{3}{8}$ in.

VII–IX. Psalter, with the Canticles, Lord's Prayer, Creeds, etc., in Latin and French, in parallel columns, and the Litany and prayers in Latin only; xii cent. (before 1161). Written at the Cathedral Priory of St. Swithun, Winchester, possibly for bishop Henry de Blois (1129–1171); and belonged later to the Abbey of Nuns at Shaftesbury. The text is preceded by thirty-eight pages of miniatures from Bible history, chiefly from the New Testament, ending with Our Lord in glory, the Assumption and Enthronement of the Virgin, and nine pages of the Last Judgement, including a graphic picture of the Mouth of Hell (pl. VIII). The backgrounds throughout were of deep blue, but most of the pigment has been scraped or washed off. Unlike the other miniatures, which are distinctly English, the Assumption and Enthronement of the Virgin (pl. IX) are in Italian style with Byzantine influence. They were perhaps copied by an English artist from pictures brought by bishop Henry from Italy in 1152. For a coloured plate see *Illuminated MSS.*, 1903, pl. 12. Cotton MS. Nero C. iv; $12\frac{3}{4}$ in. × 9 in.

X. Bible, in Latin, preceded by historical notes ending in the original hand at 1153. Many of the entries relate to Floreffe Abbey, diocese of Liège, where the MS. was probably executed, about 1160. Two volumes. Two nearly full-page miniatures at the beginning of vol. ii, before Job, and a smaller one before each Gospel. In the plate (St. Mark), the figures in the miniature ($12\frac{1}{2}$ in. × $5\frac{1}{8}$ in.) are painted on a blue and red ground, with very little gold except in the nimbi. Large initials, mostly outlined in black and filled in with boldly designed red foliage. For a coloured plate (St. John) see *Illuminated MSS.*, 1903, pl. 15. Add. MSS. 17737, 17738; 19 in. × $13\frac{1}{4}$ in.

XI. A single leaf having on each side twelve miniatures of the Life of Christ, executed by an English artist, xii cent.; probably from a series illustrating Bible history prefixed to a Psalter (cf. H. Omont, *Psautier Illustré . . . MS. latin 8846 de la Bibl. Nat.*, pl. 5–7). Another leaf

from the same series is in the Victoria and Albert Museum (MS. 661). The subjects are on blue, green, and dull yellow grounds, within narrow gold borders separated by patterned bands of colour. They end with the Healing of Jairus' daughter. Add. MS. 37472, no. 1; 16 in. × 11¾ in.

XII. Eight miniatures of the Life of Christ from the Annunciation to the Baptism, without text, probably once prefixed (with others now lost) to a Psalter of German origin; late xii cent. The backgrounds are of burnished gold, laid upon a red surface and generally ornamented with fine scrolls or other patterns. In the plate the prevailing colours are blue, green, red, and madder-brown. For a coloured plate see *Illuminated MSS.*, 1903, pl. 17. Cotton MS. Caligula A. vii ff. 3–10; 8¾ in. × 5½ in.

XIII. Bestiary or Moralized Natural History, in Latin; written in England, late xii cent. Illustrated with coloured drawings of beasts, birds, etc. The plate represents the whale, in connexion with a passage of the text, which relates that it raises its back above the surface of the sea and stays so long in one place that soil is formed upon it by the sand, and trees begin to grow; sailors thereupon, supposing it to be an island, anchor to it and light a fire upon it, when, roused by the heat, it suddenly plunges into the depths and drags the vessel with it. The whale is green; the other colours used are red, yellow (for the ship), and lake, with no gold. Harley MS. 4751; 12 in. × 9⅜ in.

XIV. Psalter, in Latin, with a Calendar of marked English character, but uncertain provenance (possibly Winchester); early xiii cent. Preceded by sixteen miniatures of Gospel history (about 9¼ in. × 5¼ in.), divided, with one exception (Christ in glory), into two compartments, with backgrounds alternately of burnished gold and colour. Royal MS. 1 D. x; 13¾ in. × 9½ in.

XV. Leaf from a Psalter, executed in England, xiii cent.; inserted, probably by Sir Robert Cotton, at the beginning of an viii cent. Psalter from St. Augustine's Abbey, Canterbury. In the plate the background is gold, the quatrefoil blue; Christ wears a pink tunic with gold border, and a blue mantle lined with red; his hair is a dark auburn, and the cruciform nimbus is red and gold. The style resembles that of the Peterborough Psalter belonging to the Society of Antiquaries (MS. 59). On the reverse is a grand initial B, somewhat similar to that in pl. XVI. In medallions at the corners are SS. Peter and Paul and two female figures, apparently representing the Old and New Dispensations, as in one of the borders in the Psalter before-mentioned. Cotton MS. Vespasian A. i, f. 1; 9¼ in. × 7 in.

XVI. Psalter, etc., in Latin; executed in England, early xiii cent. Preceded by twenty miniatures of Gospel history, rather coarse in style. The large initial B of Ps. i in the plate (full size) occupies a page, two blank pages following; the outer diapered ground is blue, that within the letter gold. Arundel MS. 157; 11½ in. × 7¾ in.

XVII. Psalter, in Latin; apparently begun for Alphonso, son of Edward I, on his intended marriage in 1284 with Margaret, daughter of Florent, Count of Holland, but discontinued on his death a week after the contract was signed. It was completed later, in less elegant style, for his sister Elizabeth, who married John, Count of Holland, in 1297, and Humphrey de Bohun, Earl of Hereford, in 1302. Known as the 'Tenison Psalter', having belonged to Archbishop Tenison

(d. 1715). The finer work does not extend beyond the first quire, ten pages of which have partial borders, as in the plate, supporting scenes and figures beautifully drawn and coloured. The first page is more elaborately ornamented, having a large miniature-initial and a full frame-border with the arms of England and Holland, etc. For a coloured plate see *Illuminated MSS.*, 1903, pl. 22. Add. MS. 24686; $9\frac{1}{2}$ in. $\times 6\frac{1}{2}$ in.

XVIII. Bible History, moralized, in Latin (cf. Ser. I, pl. XXII); executed in France, end of xiii cent. Illustrated by various hands with drawings in outline, eight on each page. Those in the plate refer to Martha and Mary, the Disciples plucking the ears of corn, Christ healing the man with a withered arm, and the daughter of Herodias, the symbolical meaning in each case being represented below. Add. MS. 18719; $16\frac{3}{8}$ in. $\times 11\frac{3}{4}$ in.

XIX. Somme le Roi, a moral treatise composed in 1279 for Philip III of France by Friar Laurent, his Confessor; executed in France, about 1300. Ten splendidly illuminated miniatures (five more being lost) illustrating the Virtues and Vices, etc., on backgrounds of patterned and burnished gold. In the plate Love and Hate in the upper compartments are exemplified below by David and Jonathan, and Saul and David. For coloured plates see *Illuminated MSS.*, 1903, pl. 33, 34. Add. MS. 28162; 10 in. $\times 7\frac{1}{4}$ in.

XX–XXII. Psalter, in Latin, preceded by a pictorial Bible-history to the death of Solomon, with descriptive text in French; a most remarkable example of English art, early xiv cent. In October, 1553, when about to be taken abroad, it was seized and given to the Queen, and it is therefore commonly known as 'Queen Mary's Psalter'. Before this it appears to have belonged to the Earls of Rutland. The Old Testament history is depicted in upwards of 200 drawings, usually two on a page, lightly sketched with a pen and delicately tinted with violet, green, and reddish-brown, the borders, as in pl. XX (from the life of Joseph), being plain bands of red with foliage at the corners. In the rest of the MS., besides fine figure-initials, fifty-six pages have brilliantly illuminated miniatures of scenes from the Life of Christ, the Last Judgement, and the Litany of Saints, on gold and diapered grounds; and the lower margins throughout are enlivened by tinted drawings, the subjects of which include illustrations of the mediaeval Bestiaries, knights and ladies tilting, combats of apes and other grotesques, hunting, hawking, and sports and pastimes of all kinds, banquets, dancing and music, the history of Reynard and other fables, Miracles of the Virgin, and Passions of Saints. Two examples are given in pl. XXI, XXII; the latter refers to the story how the Virgin protected a woman who was overtaken by the tide on a pilgrimage to Mont St. Michel by keeping off the waves with her sleeve. For coloured plates see *Illuminated MSS.*, 1903, pl. 28, 29. Royal MS. 2 B. vii; $10\frac{7}{8}$ in. $\times 6\frac{7}{8}$ in.

XXIII–XXV. Fragment of a Psalter, comprising a calendar, theological and moral diagrams, and full-page and other miniatures, illuminated in the finest East Anglian style, early xiv cent. Bound up with another imperfect Psalter of the same school and period. Belonged to Robert, Baron de Lisle, and given by him in 1339 to his daughter 'Audere', on her death, to 'Alborou' her sister, and ultimately to the nuns of Chicksands Priory, co. Bedford. Pl. XXIII represents one of five pages of scenes from the Life of Christ, finely painted, chiefly in light blue and green and in neutral tints, six or four on a page, on grounds alternately of stippled gold and diapered colours. The design in pl. XXIV illustrates the successive stages of human life,

the medallions containing figures of a woman and infant, a boy with a book, an apprentice with scales, a young man hawking, a king on his throne, a monk leaning on a staff, a decrepit man led by a child, a bedridden man and his physician, a priest reading the service over a bier, and an altar tomb, with rhyming Latin verses in each case round the borders. In the centre is the head of the Creator, with the legend 'Cuncta simul cerno, totum racione guberno'; and in the corners are figures of Infancy (a woman in labour), Youth, Old Age, and Decrepitude. The full-page miniature in pl. XXV is one of two which are of superlative excellence. The Virgin wears a long blue robe lined with ermine over a gown of pale madder-brown, and has a blue and white nimbus; the Child is in grey, with a brown and white nimbus, and holds a goldfinch in his left hand. The background is of burnished gold stippled with a foliated design; in the spandrils of the arch, on a dark blue diapered ground, are two angels swinging censers, and two other angels with tapers, St. Catharine and St. Margaret occupy niches at the sides. For the companion miniature of the Crucifixion see *Illuminated MSS.*, 1903, pl. 31. Arundel MS. 83, ff. 117–135; $13\frac{5}{8}$ in. × 9 in.

XXVI. St. Augustine, De Civitate Dei; written in France, late xiv cent. Two volumes. Two small miniatures in vol. i (for a coloured plate see *Illuminated MSS.*, 1903, pl. 37, and cf. Series II of these *Reproductions*, pl. XXIII), and eleven, mostly in grisaille, in vol. ii; with ivy-leaf borders. The Coronation of the Virgin in the plate (Bk. xxii) is in grisaille slightly tinted, on a red and gold ground. Its actual dimensions are $3\frac{3}{4}$ in. × $3\frac{3}{8}$ in. The arms in the margin are those of Hugues Aubriot, Provost of Paris (1367–1381). Add. MSS. 15244, 15245; $17\frac{1}{2}$ in. × 12 in.

XXVII. Bible, with the apocryphal Gospel of Nicodemus; executed in England, end of xiv cent., probably for Richard II. Miniature-initials to all the Books and most of the Prologues, the other initials being filled with foliage, usually on a burnished and patterned gold ground. In the Prologues the miniature always represents St. Jerome; elsewhere the subject is from the Book itself, as in the plate, where the marriage of Hosea is depicted. Two of the initials have inscriptions in German, and the artists may have come to England in the train of Anne of Bohemia on her marriage to Richard II in 1382. The beginnings of Books are also marked by full borders in the characteristic English style of the time. For coloured plates see *Illuminated MSS.*, 1903, pl. 41, 42; and cf. Ser. I, pl. XVI. Royal MS. 1 E. ix; $24\frac{5}{8}$ in. × 17 in.

XXVIII. The Thebais and Achilleis of Statius, with the prose summaries of Laurentius Campanus; executed in France, early xv cent. Small miniatures, mostly in delicate grisaille slightly tinted, with coloured landscape backgrounds; partial ivy-leaf borders in gold and colour. The plate represents Thetis disguising her son Achilles as a maiden, for concealment in the island of Scyros. Burney MS. 257; $11\frac{5}{8}$ in. × $7\frac{1}{2}$ in.

XXIX–XXXI. Breviary (imperfect); executed in France, early xv cent. One nearly full-page miniature of the Ascension, within a delicate gold ivy-leaf border, in which are six angels with wings of green and gold (pl. XXIX). The female figure below supports two shields, one displaying the arms of John, Duke of Burgundy (d. 1419), and the other the same arms impaling those of his Duchess, Margaret of Bavaria (m. 1385). Besides illuminated initials and ivy-leaf borders, as in pl. XXX, the MS. also contains fifty-eight small miniatures of the width of a column, many of which are exquisitely painted. The four in pl. XXXI represent a priest elevating the Host, St. Christopher, St. Anne teaching the Virgin, and the

Nativity of the Virgin. Another portion of the same MS. is in Add. MS. 35311 (Series II, pl. XXVII). For coloured plates see *Illuminated MSS.*, 1903, pl. 45, 46. Harley MS. 2897; $9\frac{3}{4}$ in. × $6\frac{3}{4}$ in.

XXXII–XXXIV. Book of Hours of John, Duke of Bedford, brother of Henry V and Regent of France (1422–1435); one of the very finest examples of xv cent. French art. It contains portraits of the Duke and his first wife Anne, sister of Philip, Duke of Burgundy, whom he married in 1423, with their arms and mottoes, 'A vous entier' and 'J'en suis contente'; and it was probably a wedding gift to the Duchess. On Christmas Eve, 1430, with the Duke's consent, she gave it to Henry VI, then at Rouen on his way to be crowned at Paris. The Calendar, which includes interesting scenes typical of the months, is followed by four full-page miniatures of the Creation and Fall, the Building of the Ark, the Exit from the Ark, and the Tower of Babel (pl. XXXII); and the several divisions of the Hours and the numerous other services are preceded in each case by a miniature of the type of that in pl. XXXIII, but by more than one artist. In addition, every page of text is surrounded by a sumptuous border of gold ivy-leaves and other foliage, with flowers, birds, etc., and vignette miniatures of extreme delicacy. In pl. XXXIV the Duchess, in an ermine-lined robe of brocaded cloth of gold, is kneeling before her patron saint, St. Anne, with whom are the Virgin and the Child Christ, while St. Joseph stands in the background; in the border are St. Anne's three husbands and her sons-in-law, Alpheus with his wife Mary, mother of James, and Zebedee with his wife Mary Salome. The Duke's portrait has been often reproduced. For a coloured plate (St. Mark) see *Illuminated MSS.*, 1903, pl. 47. Add. MS. 18850; $10\frac{3}{8}$ in. × $7\frac{3}{4}$ in.

XXXV. A single miniature from a Book of Hours, illustrated by the famous French artist Jean Fouquet, about 1465–1470, for Étienne Chevalier, Treasurer of France (d. 1474). It represents David kneeling in penitence before the Almighty, who is seated on the clouds, encircled by cherubim. The king is in golden armour, with a crimson surcoat. The corpses in the foreground represent victims of the three days' pestilence (2 Sam. xxiv). Below are the opening words of Ps. xxxvii, 'Domine, ne in furore', etc., in gold letters on a blue ground, with the monogram of Étienne Chevalier. Forty other miniatures from the same MS. are in the Musée Condé at Chantilly. Add. MS. 37421; $7\frac{3}{4}$ in. × $6\frac{1}{8}$ in.

XXXVI, XXXVII. Book of Hours, etc.; executed for René of Anjou, titular king of Naples (d. 1480), including his arms, device and motto, and prayers for him by name. Full-page miniatures surrounded by borders of foliage, and smaller miniatures in the text, especially in the Memoriae of Saints (pl. XXXVII); partial borders formed of stems of trees with curling foliage supported by angels, who in many cases also hold the cordage of an inflated sail on which is René's motto, 'En Dieu en soit'. The miniature in pl. XXXVI stands before the Office of the Dead; the foliage is in soft green and brown, with red and blue flowers. Two of the miniatures, one of a crowned skeleton, with a fine landscape background, the other of David and his three captains who brought him water from the well of Bethlehem, have been doubtfully ascribed to René's own hand. Egerton MS. 1070; $8\frac{3}{4}$ in. × $6\frac{5}{8}$ in.

XXXVIII. Ioannis Scoti super libros Sententiarum quaestiones; written 'per Hippolytum Lunensem', for Ferdinand of Aragon, King of Naples (1458–1494), 'dum bello turbulentissimo premeretur Italia', late xv cent. Four volumes, dealing with Books i, iii, and iv (in part); another volume (Book ii) is at Paris (Bibl. Nat., MS. latin 3063). Full borders of interlaced white vine-tendril designs, on blue, green, and crimson grounds edged with gold, and

with medallions, amorini, etc., interspersed, on the first page of text in vols. i and iv (those in vols. ii and iii have been cut out); initials of Distinctions throughout similarly ornamented. Vol. iv also has the miniature shown in the plate; the arms and the motto 'Decorum' in the border are those of King Ferdinand. Add. MSS. 15270–15273; $16\frac{3}{4}$ in. × $10\frac{7}{8}$ in.

XXXIX, XL. St. Augustine, De Civitate Dei; executed in Italy, probably at Naples, late xv cent. With the arms (see plates) of Iñigo d'Avalos or Davalos, Count of Monte Odorisio, Grand Chamberlain of Naples (d. 1484). Pl. XXXIX shows the title-page, the lettering, the edges of the circular border, and the numerous small rayed disks among the foliage being of brilliantly burnished gold. The beautifully decorated first page is given in pl. XL, but on too small a scale to do it adequate justice. The initials of the other twenty-one books are splendid examples of the interlaced white vine-tendril style. For two of them in colour see *Illuminated MSS.*, 1903, pl. 57. Add. MS. 15246; $15\frac{3}{4}$ in. × $11\frac{1}{4}$ in.

XLI. Book of Hours, etc.; with eighteen full-page miniatures and borders of Flemish style, end of xv cent., attributed to Alexander Bening of Ghent, and with smaller miniatures of saints within initials by an inferior hand. The two exquisite miniatures in the plate precede the Hours for the Dead and the Hours of All Saints, representing the Raising of Lazarus and the Mystical Fountain of the Saviour's Blood. The border in the first is blue with gold foliage, in the other dull gold with grey foliage. Add. MS. 17026; $5\frac{1}{4}$ in. × $3\frac{5}{8}$ in.

XLII–XLIV. Book of Hours of Bona of Savoy, widow of Galeazzo Maria Sforza, Duke of Milan; probably given by her to her daughter Bianca Maria, who married the Emperor Maximilian I in 1493. Forty-eight miniatures and numerous borders executed in the finest Milanese style, about 1490, together with sixteen equally fine miniatures by Flemish artists. The latter, with a considerable amount of text, were inserted (either to complete the MS., if originally left unfinished, or to supply losses from mutilation) in 1519–1520 for Maximilian's son and successor, Charles V, whose portrait appears in one of two Flemish borders. The Italian miniature in pl. XLII represents St. Catharine of Siena as the spiritual bride of Christ receiving the ring of espousal. Both our Lord and His mother wear a red robe and blue mantle, St. Catharine and St. Dominic, founder of her order, are in black and white, King David and St. Paul in the background are in red and blue, and St. John, on the extreme left, in blue with a pale yellow mantle lined with green. In pl. XLIII the ground of the border is crimson, the designs upon it in gold and soft grey. Pl. XLIV is one of the later Flemish miniatures. The Virgin is draped in blue, the curtain behind her is of white and gold brocade; the high back of the seat has a renaissance design in gold on a crimson ground, and the arched top is in bands of gold, lake, green, crimson, and blue. The MS. was presented to the Museum by Mr. John Malcolm of Poltalloch in 1893. For coloured plates see *Illuminated MSS.*, 1903, pl. 58, 59. Add. MS. 34294; $5\frac{1}{4}$ in. × 4 in.

XLV, XLVI. Breviary, of Spanish Dominican use; written in a Spanish hand, and copiously illuminated by Flemish artists, end of xv cent. With the arms of the Spanish family of Rojas, and, on an inserted leaf, those of Isabella of Castille, Queen of Spain, to whom the MS. was given by Francisco de Rojas, apparently on the marriage of her son, Don John, which he negotiated, in 1497. Forty-five miniatures about the size of those in the plates, and upwards of a hundred smaller, painted by various hands; fine borders of Flemish style, chiefly of

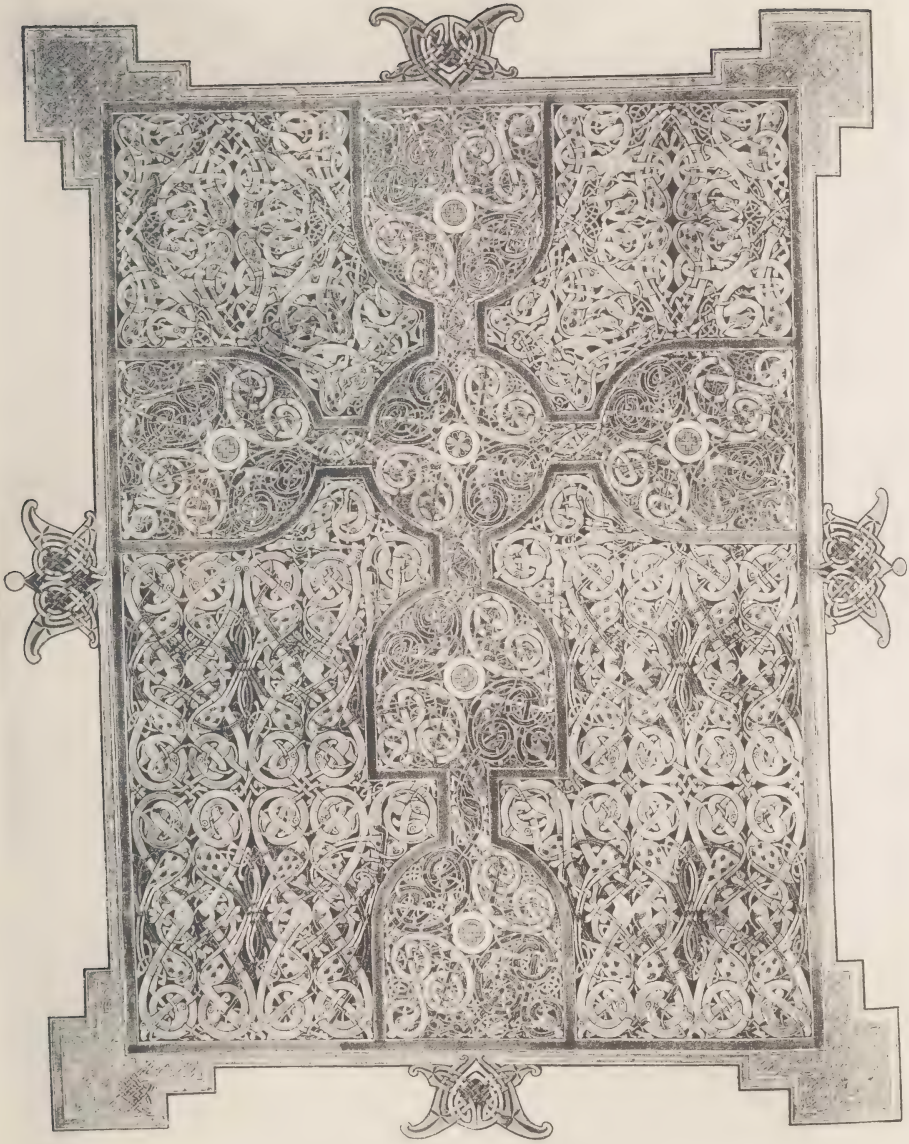
scroll foliage, flowers, fruit, birds, butterflies, etc., on dull gold or colour. Pl. XLV represents the story of Dives and Lazarus, and pl. XLVI St. Barbara, who is clad in a red robe and flowing grey mantle, and holds in her hands an open book on a green cushion. She again appears twice in the landscape background, on the left kneeling in prayer, and on the right being decapitated. The border, of a damasked pattern in green and silver, is exactly reproduced on the reverse of the leaf in blue and gold. For a coloured plate of the Adoration of the Magi see *Illuminated MSS.*, 1903, pl. 53. Add. MS. 18851; $9\frac{1}{8}$ in. × $6\frac{1}{2}$ in.

XLVII. Roman de la Rose; illustrated by Flemish artists, end of xv cent. Four large miniatures, and many others smaller, of the width of a column. The plate illustrates the 'carole' or dance of 'Deduit' or Mirth. The ground of the border, which is much rubbed, is a dull green. The smaller miniatures include a specially fine series of ten figures emblematic of the evil passions and afflictions of life, viz. hate, avarice, envy, sorrow, old age, poverty, etc. For the last two, in colour, see H. Shaw, *Dresses and Decorations*, 1843, ii, pl. 56. Harley MS. 4425; $15\frac{1}{2}$ in. × $11\frac{1}{2}$ in.

XLVIII. Life of St. Francis, by St. Bonaventura; written in the hospital of St. Paul at Florence in 1504 by Alessandro di Bologna, of the Order of St. Augustine. A miniature and full border on the first page (see plate), and illuminated figure-initials, with partial borders of light foliage, to the other books. In the miniature, St. Francis is appearing in a vision to his biographer, who is writing in his cell, on the wall of which hangs his cardinal's hat; at the door of the cell is St. Dominic, with another Dominican and a Franciscan behind him. The Franciscan saints at the corners are Antony of Padua, Louis, Bishop of Toulouse, Bernardino of Siena, and Clare. The border is of dull gold with renaissance ornamentation chiefly in blue, green, and lake; the arms are those of Giovanni Francesco di Malatesta [-Tramontano, podestà of Lucca?]. Harley MS. 3229; $11\frac{1}{4}$ in. × $8\frac{1}{4}$ in.

XLIX. Miniatures and illuminated pages, thirty in all, from a Book of Hours; executed at Bruges, early xvi cent., and closely resembling those in a Book of Hours at Brussels attributed to Simon Benninck. Of the twenty-one miniatures twelve are from the Calendar; and in the borders both of these pages and of others opposite them, which contain the text of the Calendar, graphic illustrations of various games, including golf, are introduced. The subjects in the plate typify January and December. For four other subjects see the Palaeographical Society's *Facsimiles*, Ser. II, pl. 135, 136. Add. MS. 24098; $4\frac{1}{2}$ in. × $3\frac{1}{4}$ in.

L. Two leaves from a Flemish Calendar, early xvi cent., with a very highly finished miniature, without text, on each side, probably by Simon Benninck; inserted at the end of a xvi cent. Book of Hours illustrated in a much coarser style. The miniature in the plate, a gardening scene with a lovely landscape background, illustrates March, and corresponds closely with the subject for the same month in Add. MS. 24098 (see above). On the verso (originally the recto) side of the leaf is a boar-hunt, represented almost exactly as in the famous Hours of John, Duke of Berry, at Chantilly, and in the Grimani Breviary at Venice. The subject there and in other MSS. illustrates December, but it is here assigned to February. The other two miniatures represent sheep-shearing (June) and haymaking (July). The intervening leaf (April and May) and another are in the Salting collection. Add. MS. 18855, ff. 108, 109; 6 in. × 4 in.

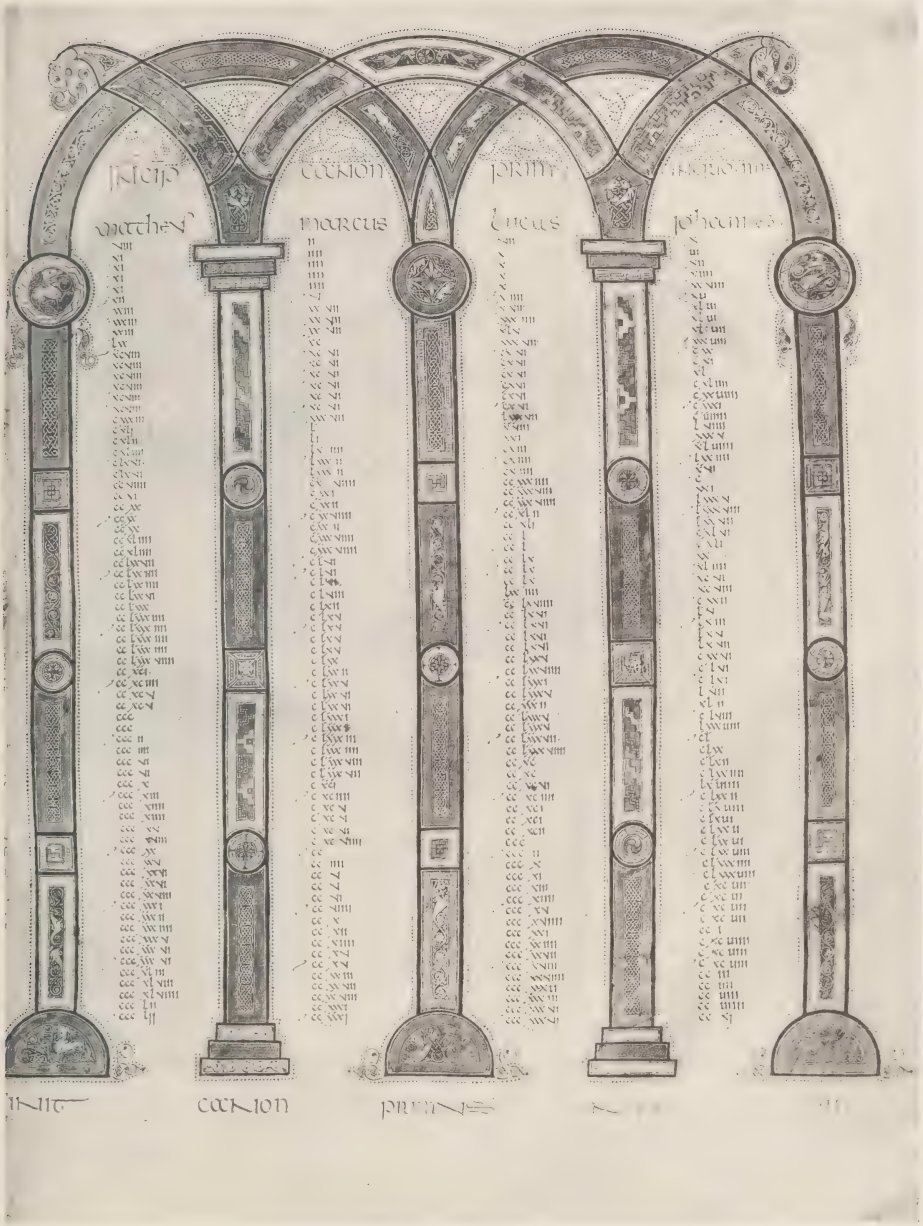


THE LINDISFARNE GOSPELS.
ANGLO-IRISH: ABOUT A.D. 700.

Cotton MS. Nero D. iv, f. 26 b.

THE LINDISFARNE GOSPELS.
ANGLO-IRISH: ABOUT A.D. 700

Cotton MS. Nero I. iv, f. 29.



GOSPELS, OF ST. AUGUSTINE'S ABBEY, CANTERBURY.
ENGLISH: LATE VIII CENT.

Royal MS. 1 E. vi, f. 4.

GOSPELS: CODEX AUREUS.
FRANCO-GERMAN: ABOUT A.D. 800.

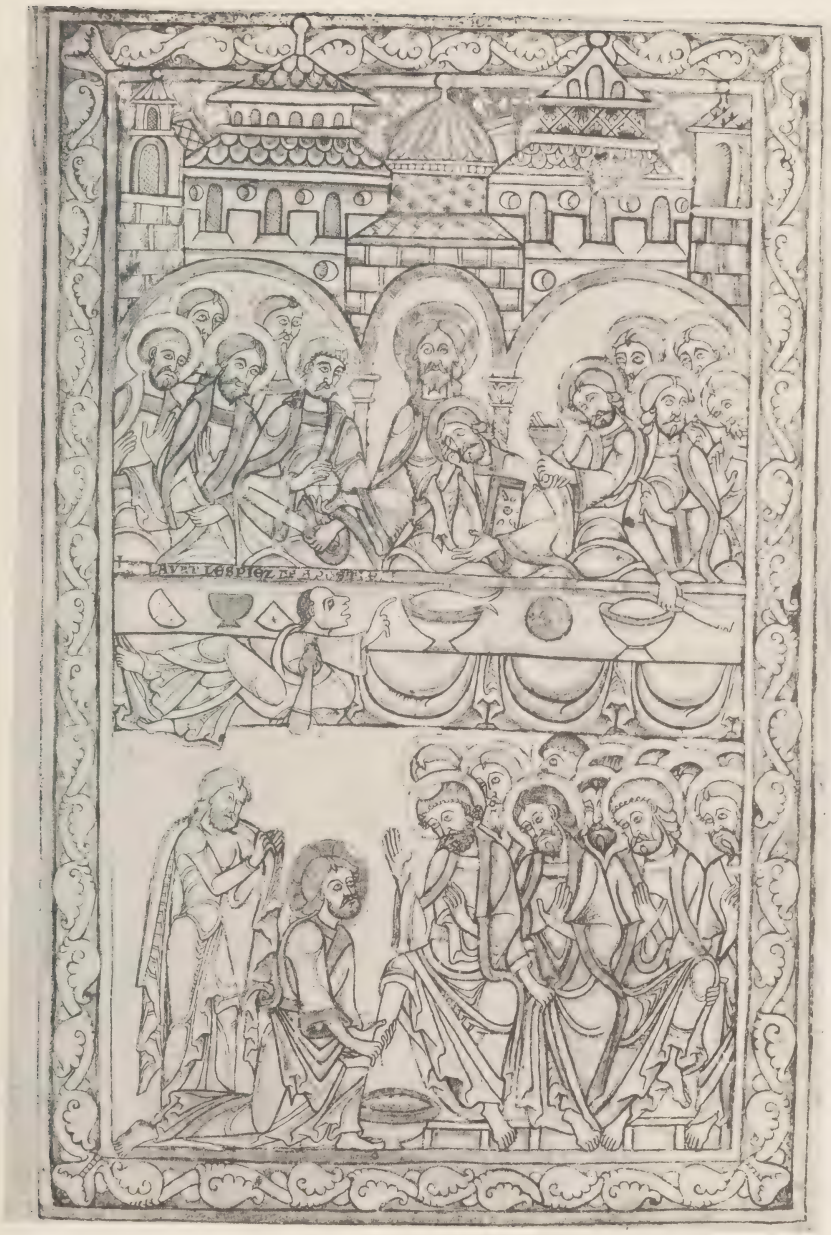
Harley MS. 2788, f. 71 b.

PSALTER AND HYMNAL.
ENGLISH: LATE X CENT.

Add. MS. 37517, f. 33.

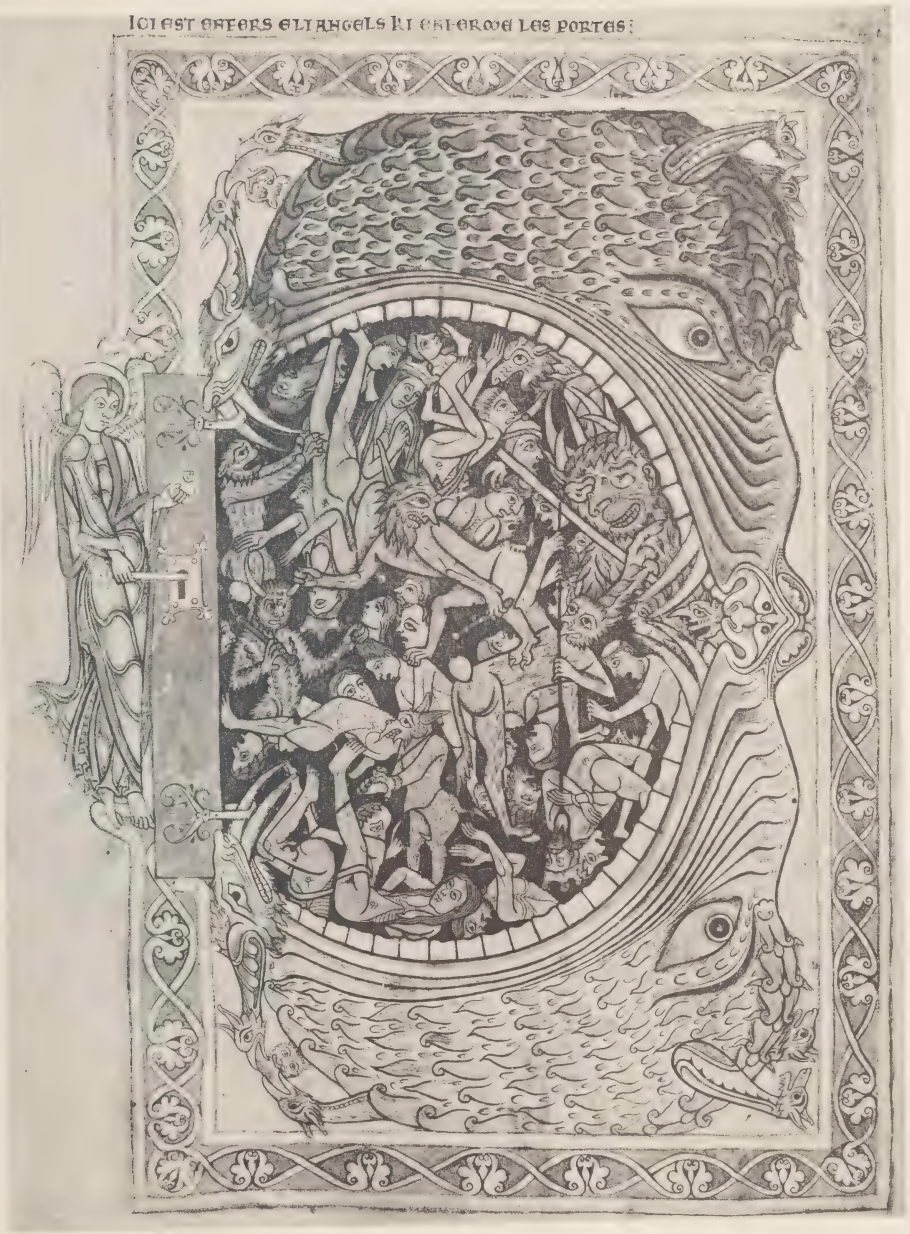
PSALTER, OF MELISSENDA, QUEEN OF JERUSALEM.
BYZANTINE: A.D. 1131—1144.

Egerton MS. 1139, f. 11.



PSALTER, OF ST. SWITHUN'S PRIORY, WINCHESTER.
ENGLISH: XII CENT.

Cotton MS. Nero C. iv, f. 20.

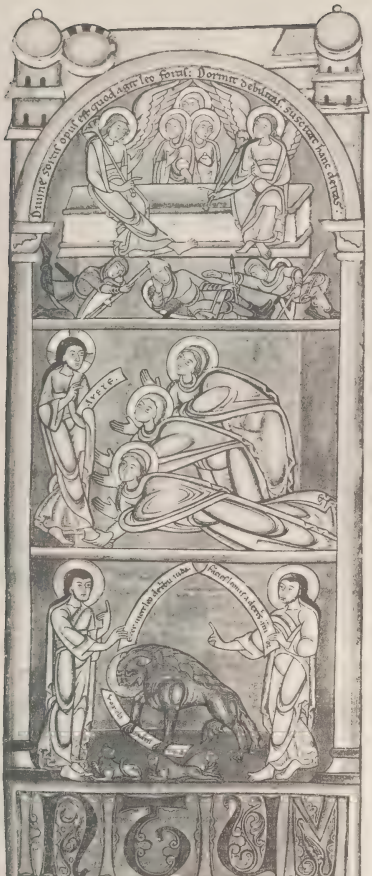


PSALTER, OF ST. SWITHUN'S PRIORY, WINCHESTER.
ENGLISH: XII CENT.

Cotton MS. Nero C. iv, f. 39.

PSALTER, OF ST. SWITHUN'S PRIORY, WINCHESTER.
ANGLO-ITALIAN: XII CENT.

Cotton MS. Nero C. iv, f. 30.



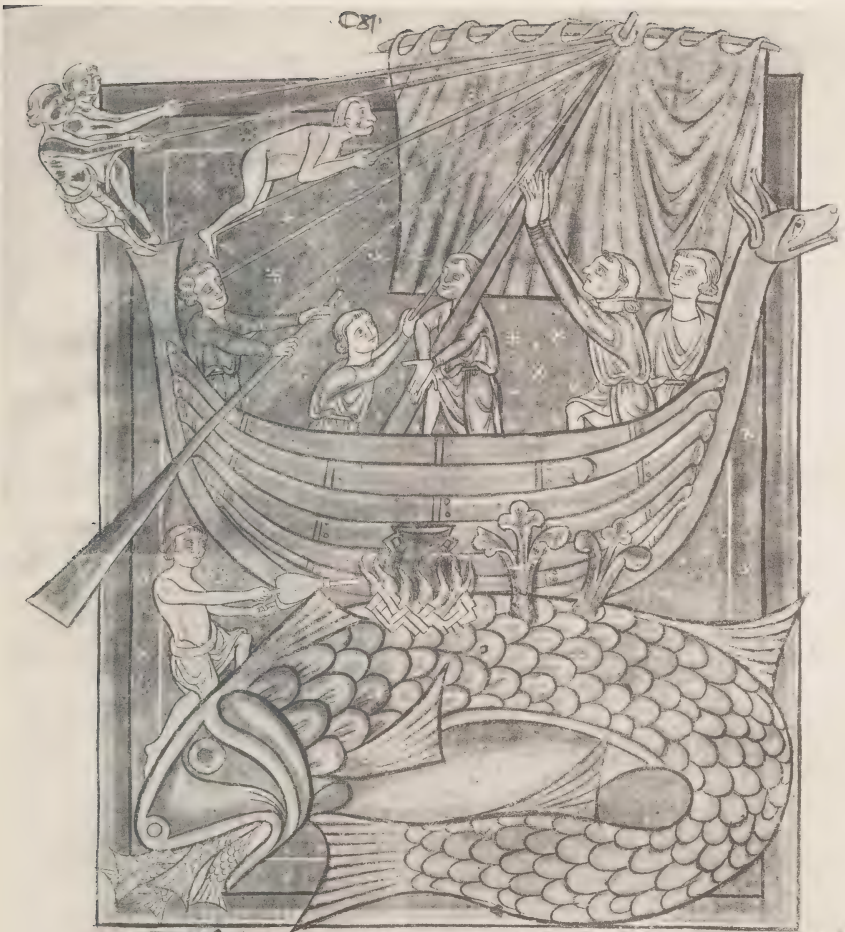
BIBLE, OF FLOREFFE ABBEY.
FLEMISH: ABOUT A.D. 1160.

Add. MS. 17738, f. 179 b.

SCENES FROM THE LIFE OF CHRIST.
ENGLISH: XII CENT.
Add. MS. 37472, no. 1.

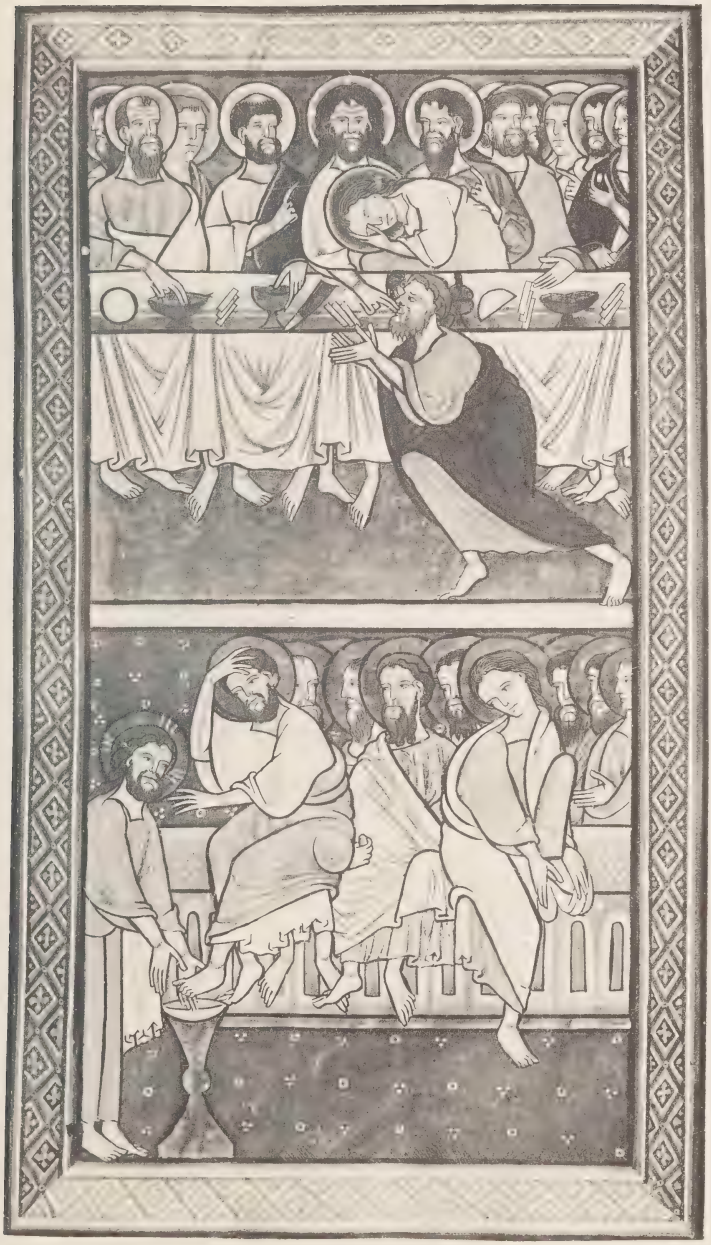
SCENES FROM THE LIFE OF CHRIST.
GERMAN: LATE XII CENT.

Cotton MS. Caligula A. vii, f. 3.



Est bestia in mari que grece aspido dicitur
Latine ú aspido uestitudo. Cæca enim dicta. ob
minam minimè corpus. est enim similis ille q̃ serpit.

BESTIARY.
ENGLISH : LATE XII CENT.
Harley MS. 4751, f. 69.

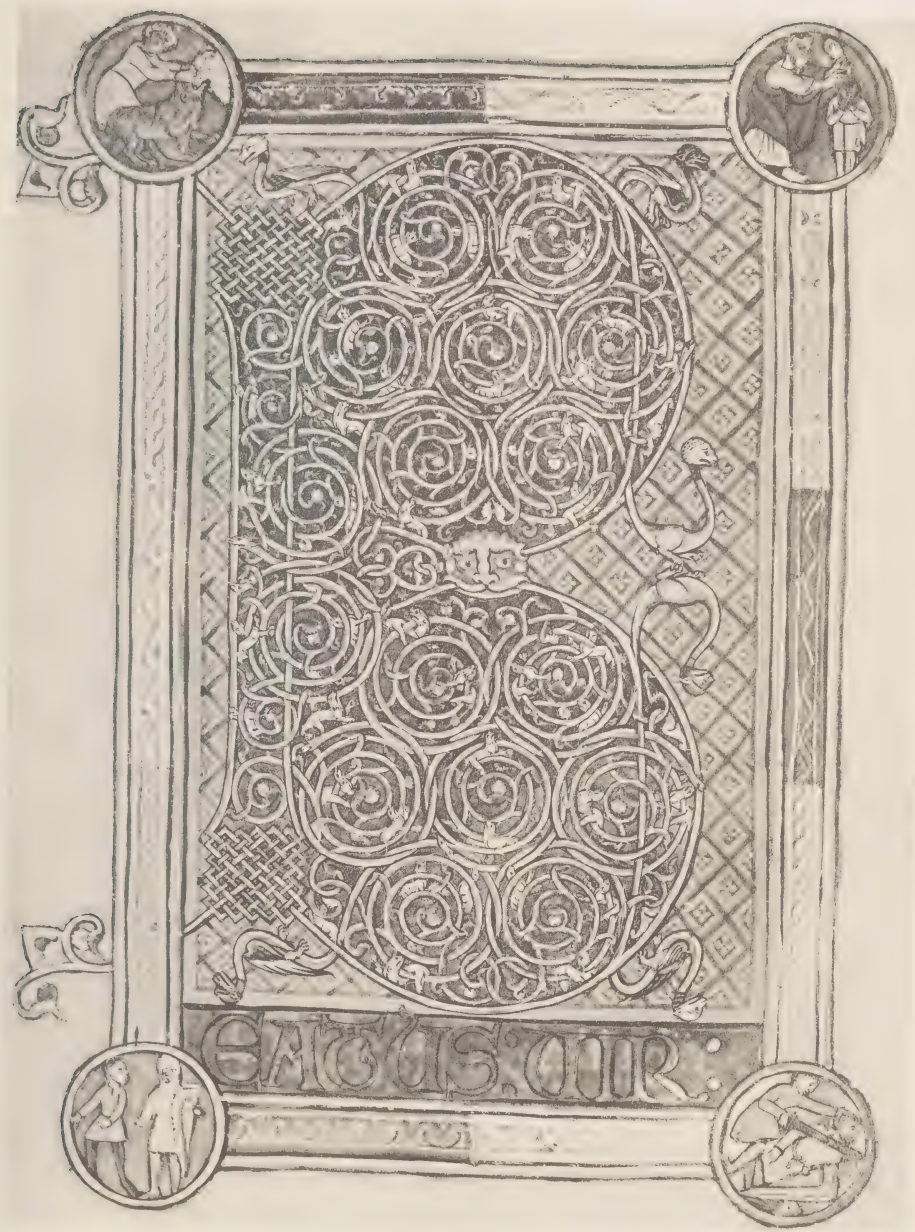


PSALTER.
ENGLISH: EARLY XIII CENT.

Royal MS. 1 D. x, f. 4.

LEAF FROM A PSALTER.
ENGLISH: XIII CENT.

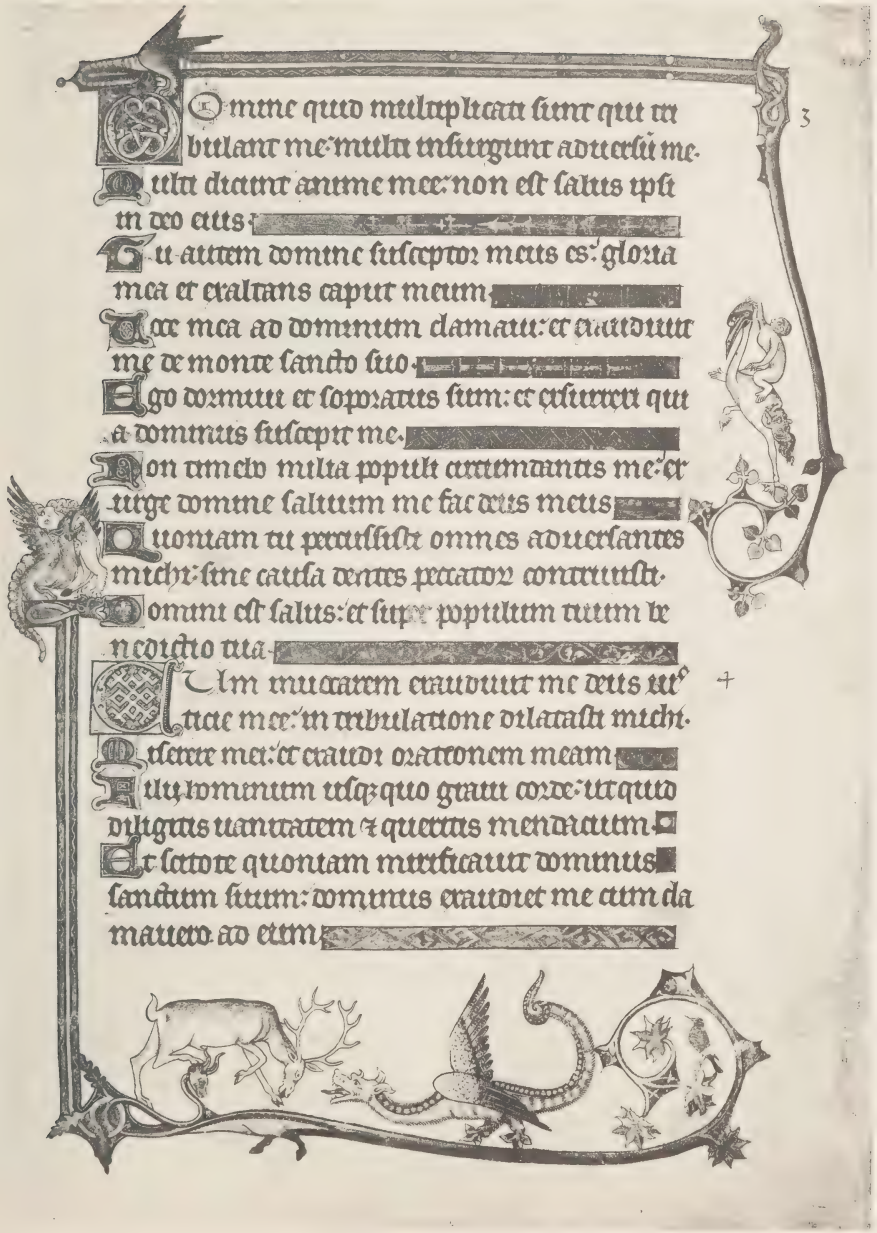
Cotton MS. Vespasian A. i, f. 1.



PSALTER.
ENGLISH: XIII CENT.

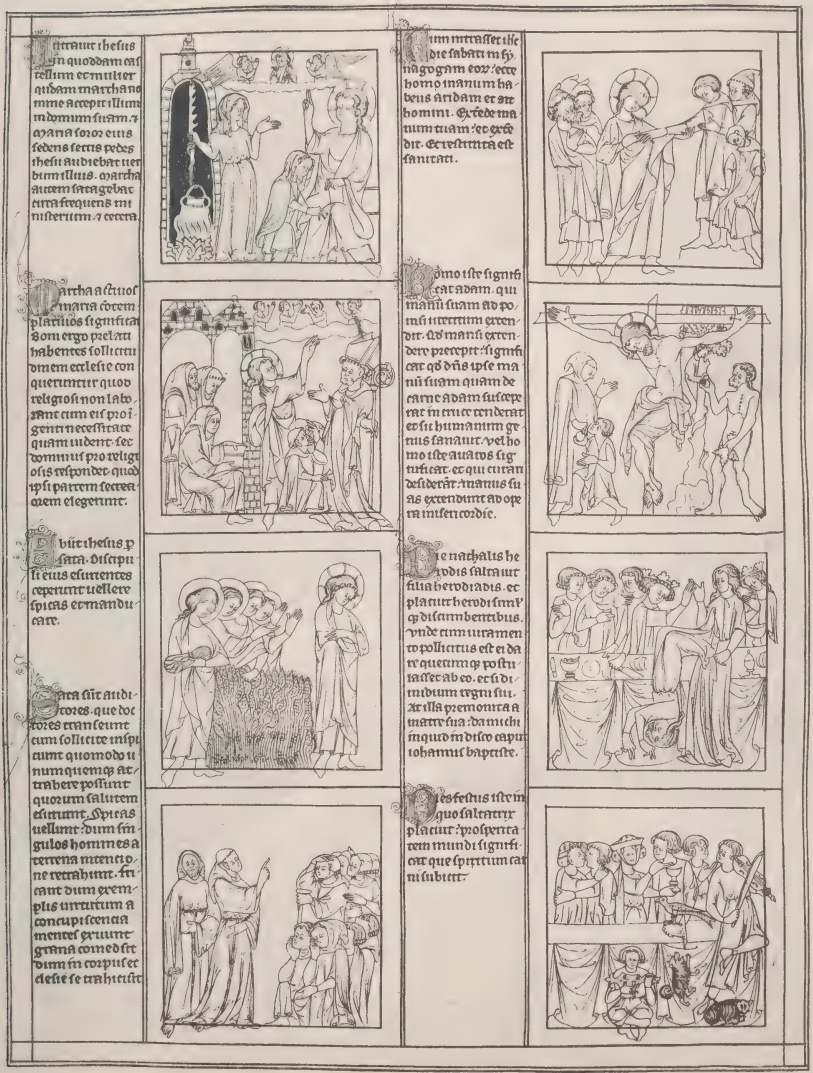
Arundel MS. 157, f. 19.

THE GETTY CENTER



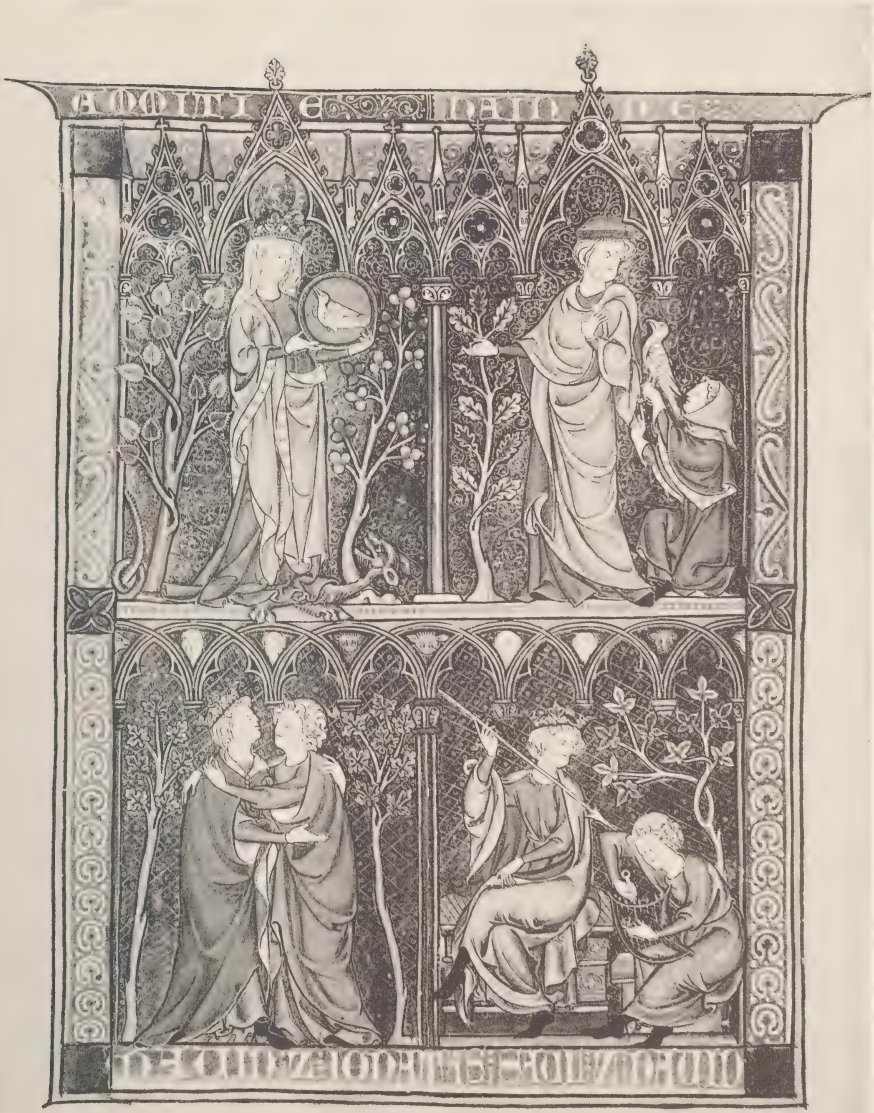
PSALTER, OF ALPHONSO, SON OF EDWARD I.
ENGLISH: A.D. 1284.

Add. MS. 24686, f. 12.



BIBLE HISTORY, MORALIZED.
FRENCH: END OF XIII CENT.

Add. MS. 18719, f. 253 b.



SOMME LE ROI.
FRENCH: ABOUT A.D. 1300.

Add. MS. 28162, f. 6 b.

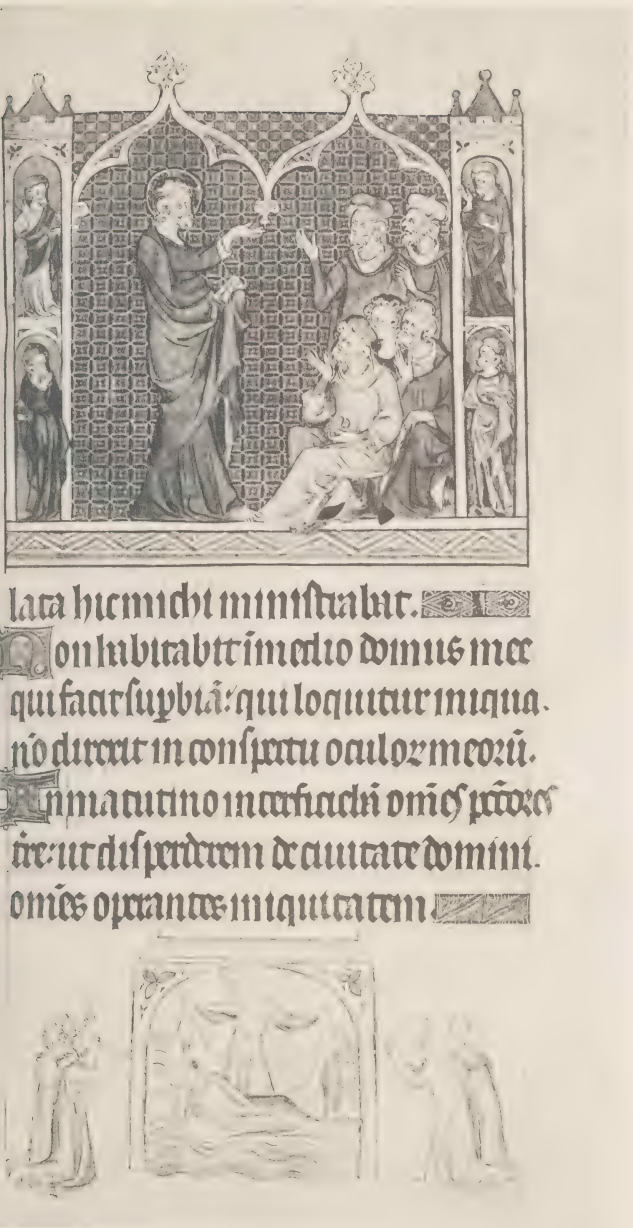
Comment li Reis de Egipte va chacer au bois e leisse Ioseph ouec ueisq; sa Reyne a lostel. ~
Comment la Reyne requert Ioseph
Comment la Reyne qui est cors deyre
e se cheuns tyre e dit au seriaunt qe
Ioseph le vousist afoler. ~

"QUEEN MARY'S" PSALTER.
ENGLISH: EARLY XIV CENT.

Royal MS. 2 B. vii, f. 16.

"QUEEN MARY'S" PSALTER.
ENGLISH: EARLY XIV CENT.

Royal MS. 2 B. vii, f. 151.

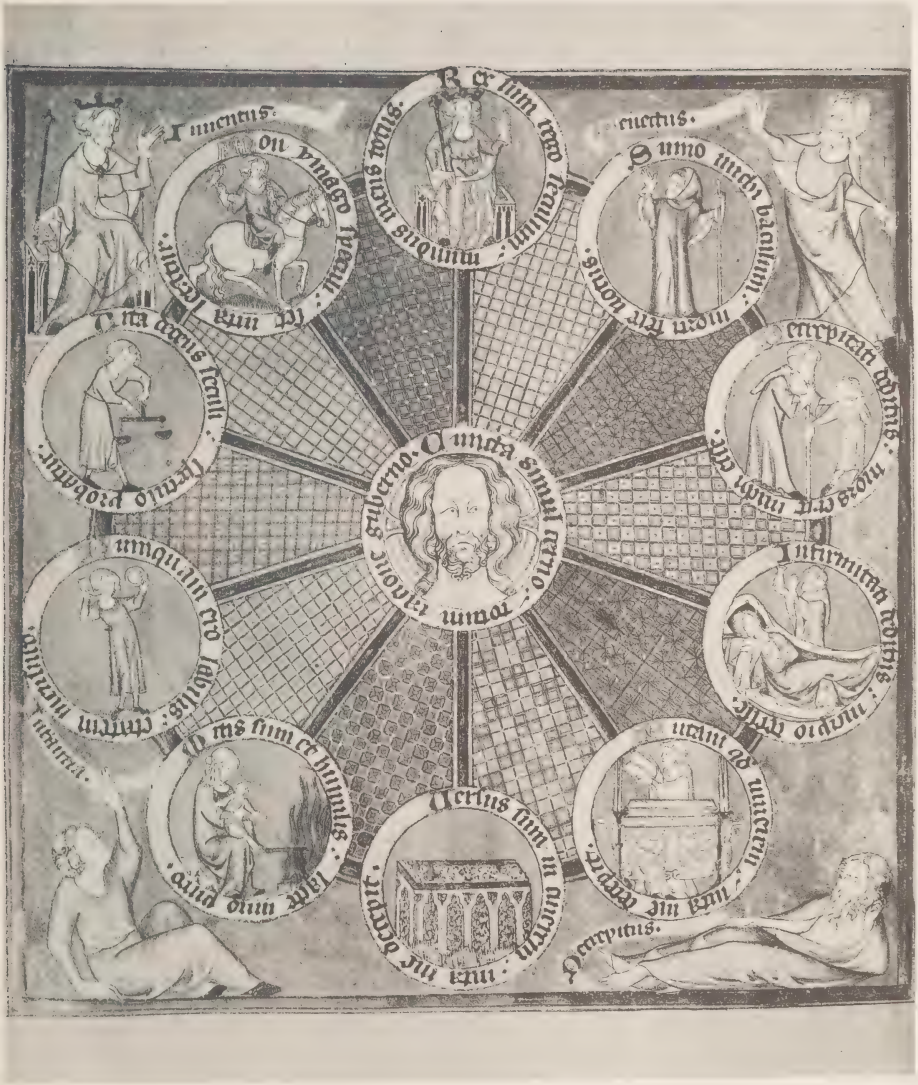

lata hic mihi ministrabitur.
Non habitabit in medio domus mee
qui facit superbiã: qui loquitur iniqua.
nõ dirigit in conspectu oculor meorũ.
In matutino interficiebã omẽs peccã
tores terre ut disperdam de civitate domini.
omẽs operantes iniquitatem

"QUEEN MARY'S" PSALTER.
ENGLISH: EARLY XIV CENT.

Royal MS. 2 B. vii, f. 214.

PSALTER, OF ROBERT, BARON DE LISLE.
ENGLISH: EARLY XIV CENT.

Arundel MS. 83, f. 124.

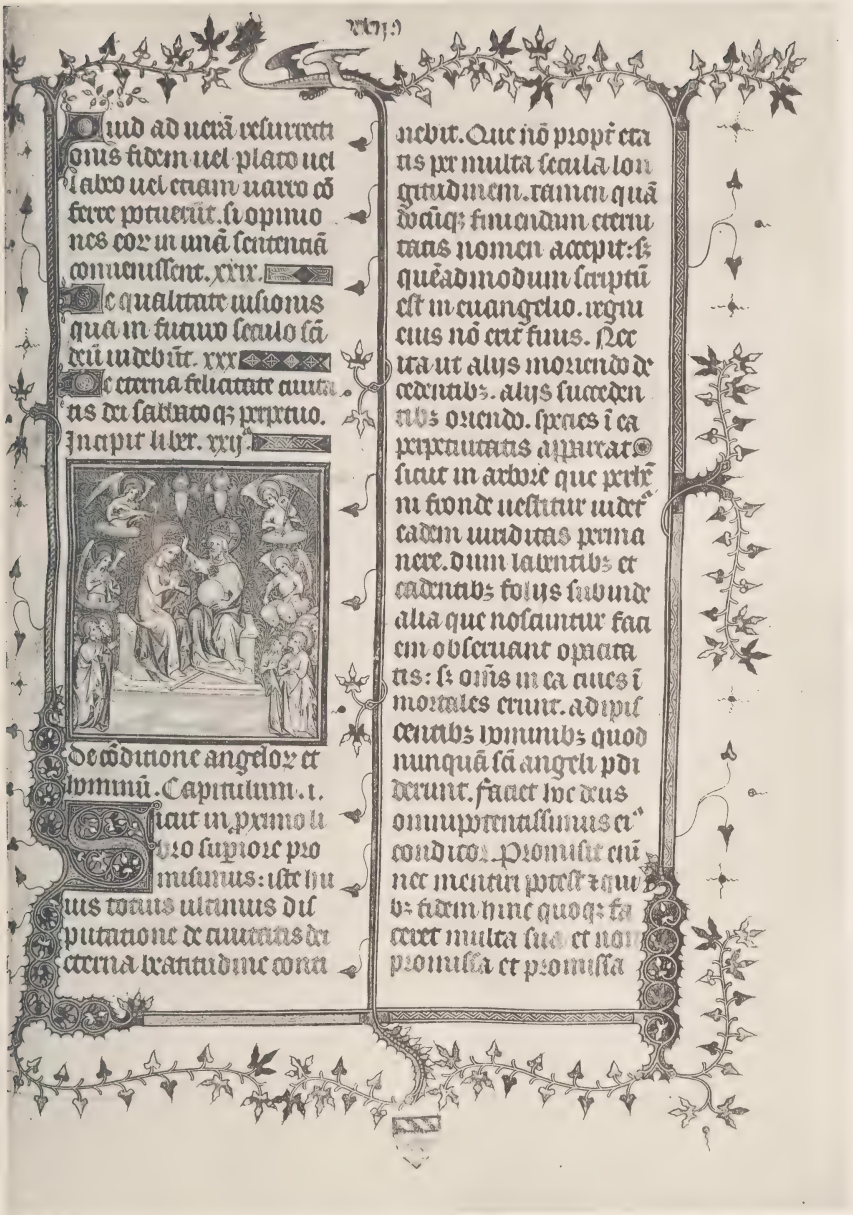


PSALTER, OF ROBERT, BARON DE LISLE.
ENGLISH: EARLY XIV CENT.

Arundel MS. 83, f. 126 b.

PSALTER, OF ROBERT, BARON DE LISLE.
ENGLISH: EARLY XIV CENT.

Arundel MS. 83, f. 131 b.

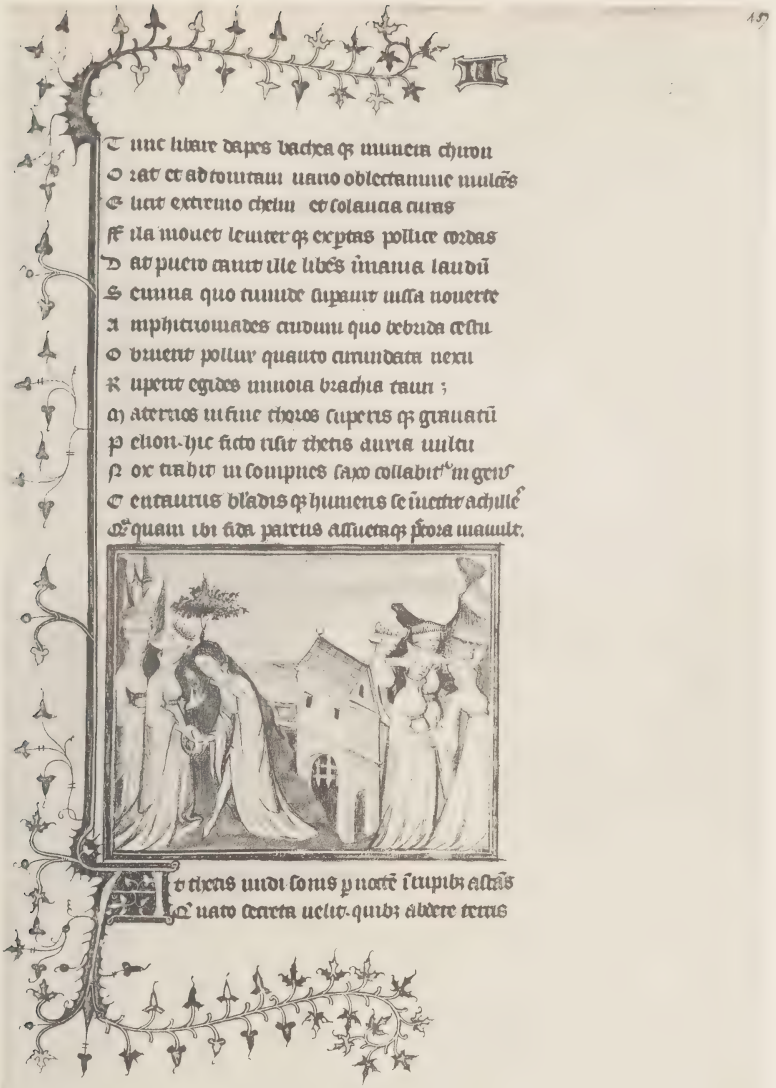


ST. AUGUSTINE, DE CIVITATE DEI.
FRENCH: LATE XIV CENT.

Add MS. 15245, f. 368.

BIBLE, OF KING RICHARD II (?).
ENGLISH: LATE XIV CENT.

Royal MS. 1 E. ix, f. 227



STATIUS, THEBAIS AND ACHILLEIS.
FRENCH: EARLY XV CENT.

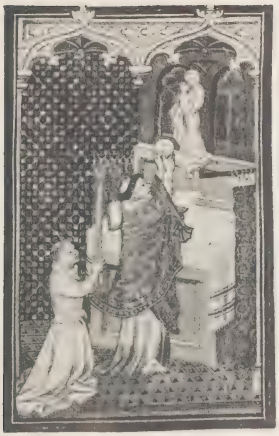
Burney MS. 257, f. 230.

BREVIARY, OF JOHN, DUKE OF BURGUNDY.
FRENCH: EARLY XV CENT.

Harley MS. 2897, f. 188 b.

BREVIARY, OF JOHN, DUKE OF BURGUNDY.
FRENCH: EARLY XV CENT.

Harley MS. 2897, f. 182.



BREVIARY, OF JOHN, DUKE OF BURGUNDY.
FRENCH: EARLY XV CENT.

Harley MS. 2897, ff. 211 b, 339 b, 340 b, 385.

BOOK OF HOURS, OF JOHN, DUKE OF BEDFORD.
FRENCH: A.D. 1423–1430.

Add. MS. 18850, f. 17 b.

BOOK OF HOURS, OF JOHN, DUKE OF BEDFORD.
FRENCH: A.D. 1423—1430.

Add. MS. 18850, f. 75

BOOK OF HOURS, OF JOHN, DUKE OF BEDFORD.
FRENCH: A.D. 1423—1430.

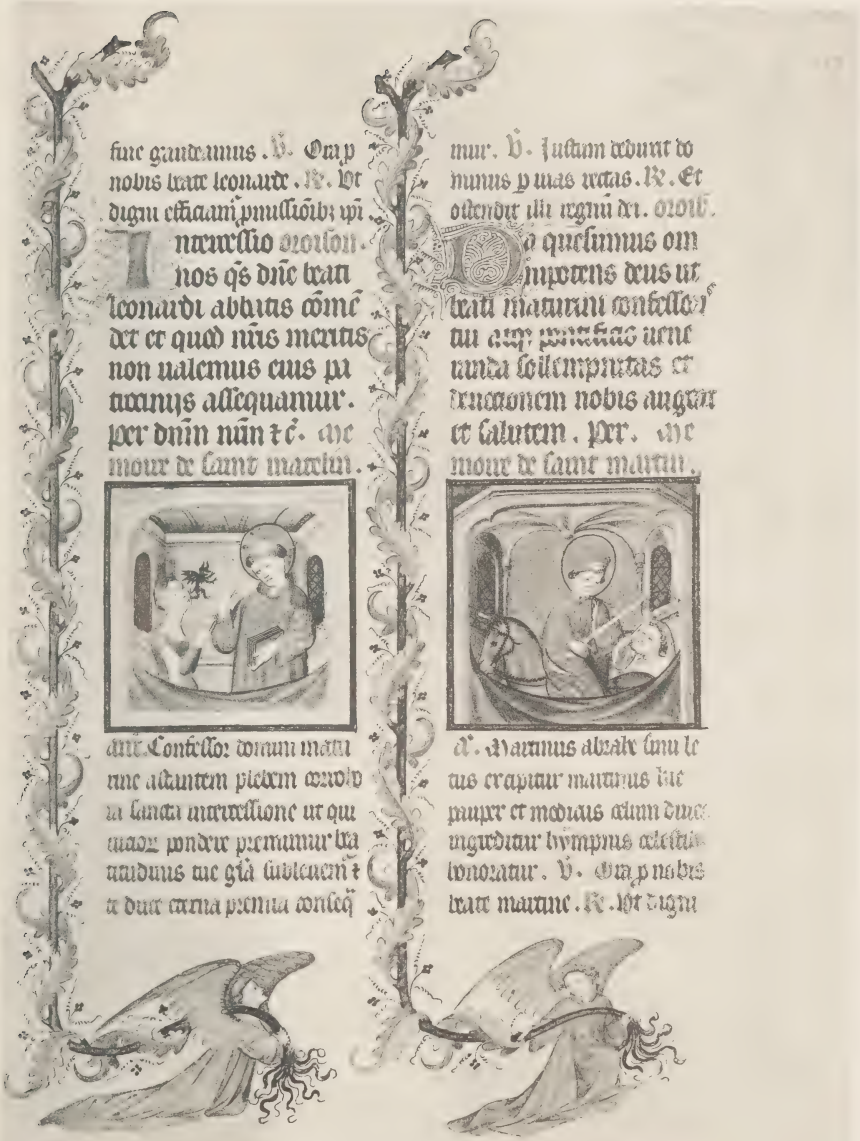
Add. MS. 18850, f. 257 b.

PENITENCE OF DAVID.
BY JEAN FOUQUET, ABOUT A.D. 1465—1470.

Add. MS. 37421.

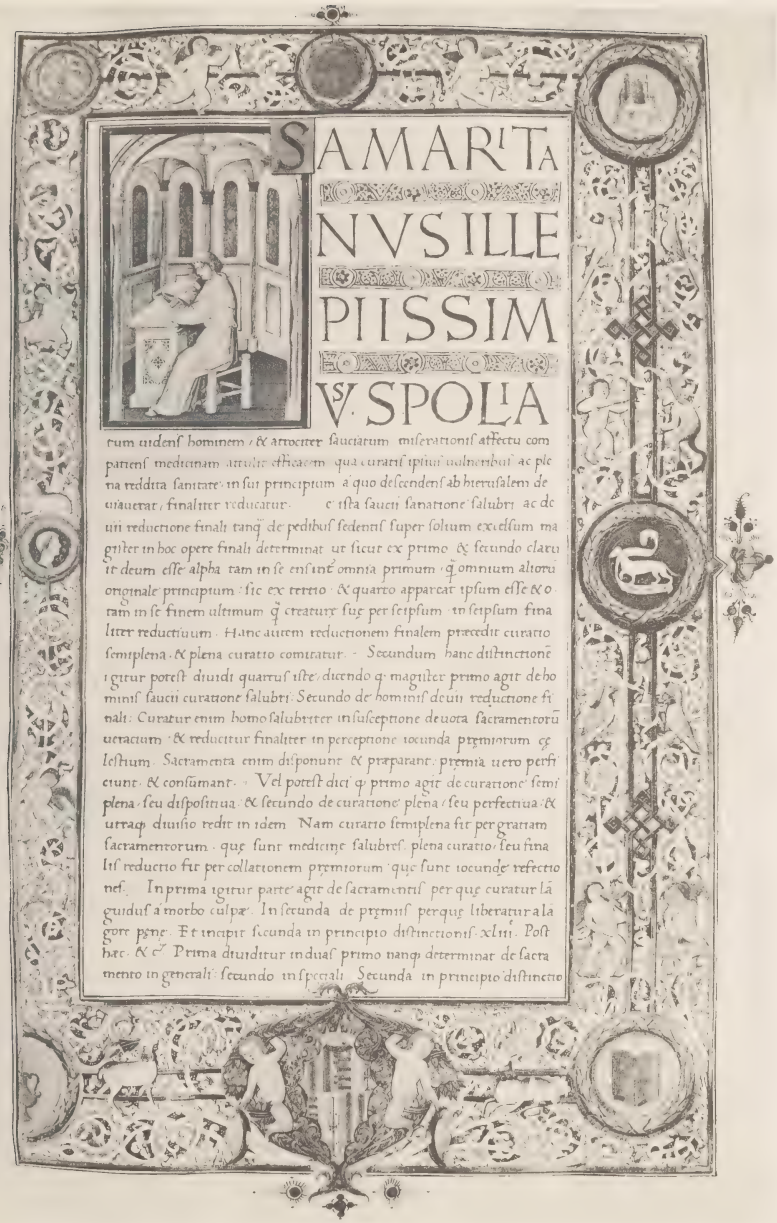
BOOK OF HOURS, OF KING RENÉ OF ANJOU.
FRENCH: XV CENT. (BEFORE 1480).

Egerton MS. 1070, f. 54 b.



BOOK OF HOURS, OF KING RENÉ OF ANJOU.
FRENCH: XV CENT. (BEFORE 1480).

Egerton MS. 1070, f. 107.



tum videns hominem / & attente sauciatum miserationis affectu com
patiens medicinam attulit efficacem qua curatis ipius volneribus ac ple
na reddita sanitate in sui principium a quo descendens ab hierusalem de
uiauerat / finaliter reducatur. c ista sauci sanatione salubri ac de
ui reductione finali tanq̃ de pedibus sedentis super solium excelsum ma
gister in hoc opere finali determinat ut sicut ex primo & secundo clarū
it deum esse alpha tam in se ens int̃ omnia primum q̃ omnium aliorū
originale principium sic ex tertio & quarto appareat ipsum esse & o
tam in se finem ultimum q̃ creaturę suę per seipsum in seipsum fina
liter reductiuum. Hanc autem reductionem finalem præcedit curatio
semiplena & plena curatio comitatur. Secundum hanc distinctionē
igitur potest diuidi quartus iste dicendo q magister primo agit de ho
minis sauci curatione salubri. Secundo de hominis deum reductione fi
nali. Curatur enim homo salubriter in susceptione deuota sacramentorū
uetacium & reducitur finaliter in perceptione iocunda premiorum q̃
festum. Sacramenta enim disponunt & preparant. premia uero perfi
ciunt & consumant. Vel potest dici q primo agit de curatione semi
plena seu dispositiua & secundo de curatione plena seu perfectiua &
utraq diuisio redit in idem. Nam curatio semiplena fit per gratiam
sacramentorum. quę sunt medicinę salubres. plena curatio seu fina
lis reductio fit per collationem premiorum quę sunt iocunde refectio
nes. In prima igitur parte agit de sacramentis per quę curatur lā
guidus a morbo culpæ. In secunda de premiis per quę liberatur a lā
gore pene. Et incipit secunda in principio distinctionis xliii. Post
hæc. &c. Prima diuiditur in duas primo nanq determinat de sacra
mento in generali secundo in speciali. Secunda in principio distincte

DUNS SCOTUS, QUESTIONS ON THE SENTENCES
ITALIAN: LATE XV CENT.

Add. MS. 15273, f. 8.

ST. AUGUSTINE, DE CIVITATE DEI.
ITALIAN: LATE XV CENT.

Add. MS. 15246, f. 28 b.

AVRELII AVGVSTINI DOCTORIS EXIMII DE CIVITATE DEI LIBER PRIMVS FELICITER INCIPIT.

GLORIOSISSIMAM CIVITATEM DEI SIVE IN HOC TEMPORVM CVRSV CVM inter impios peregrinatur ex fide uiuens siue in illa stabilitate sedis eterne quam nunc expectat per patientiam quoad usq; iustitia conuertatur in iudicium deinceps adepturа per excellentiam uictoriam ultimam & pacem perfectam hoc opere ad te instituto & mea ad te promissione debito defendere aduersus eos qui conditori eius deos suos preferunt fili carissime marcelline suscepi. Magnum opus & arduum: sed deus adiutor noster est. Nam scio. quibus uiribus opus sit: ut persuadeatur superbis quanta sit uirtus humilitatis: qua fit ut omnia terrena cacumina temporali mobilitate nutantia non humano usurpata fastu, sed diuina gratia donata celsitudo transcendat. Rex enim & conditor ciuitatis huius de qua loqui instituimus in scriptura populi sui sententiam diuine legis aperuit qua dictum est. Deus superbis resistit: humilibus autē dat gratiam. Hoc uero quod dei est superbe quoq; anime spiritus inflatus affectat amatq; sibi in laudibus dici. Parcere subiectis & debellare superbos. Vnde etiam de ciuitate terrena quę cum dominari appetit & si populi seruiant ipsa ei dominandi libido dominatur non est pretereundum silentio quicquid dicere suscepti huius operis ratio postulat & facultas datur. Ex hac nanq; existunt inimici aduersus quos defendenda est dei ciuitas. quorum tamen multi correcto impietatis errore ciues in ea fiunt satis idonei: multi uero in eam tantus exarserunt tumultus odiorum, tamq; manifestis beneficiis redemptoris cuius ingrati sunt. ut hodie contra eam linguas non moueant nisi ferrum hostile fugientes in sacratis eius locis unam de qua superbiunt inuenirent. An non etiam illi romani christi nomini infesti sunt. quibus propter xpm barbari pepercerunt? Testantur hec martyrum loca & basilicę apostolorum. quę in illa uastatione urbis ad se confugientes suos alienosq; receperunt. Hucusq. cruentus seuiebat inimicus. ubi accipiebat limitem trucidatoris furor. illo ducebantur a miserantibus hostibus. quibus etiam extra ipsa loca pepercerant. ne in eos incurrerent. qui fimilem misericordiam non habebant. qui tamen etiam ipsi alibi truces atq. hostili more seuiebant. postea q̄ ad loca illa uenichant ubi fuerat interdictum quod alibi iure belli licuisset. tota feriendi frenabatur immanitas & captiuandi cupiditas frangebatur. Sic euaserunt multi qui nūc xp̄ianis

ST. AUGUSTINE, DE CIVITATE DEI.
ITALIAN: LATE XV CENT.

Add. MS. 15246, f. 29

BOOK OF HOURS.
FLEMISH: END OF XV CENT.

Add. MS. 17026, ff. 22, 33.

BOOK OF HOURS, OF BONA SFORZA,
DUCHESS OF MILAN.
ITALIAN: ABOUT A.D. 1490.

Add. MS. 34294, f. 88.

BOOK OF HOURS, OF BONA SFORZA,
DUCHESS OF MILAN.
ITALIAN: ABOUT A.D. 1490.

Add. MS. 34294, f. 209 b.

BOOK OF HOURS, OF BONA SFORZA,
DUCHESS OF MILAN.
FLEMISH: A.D. 1519—1521.

Add. MS. 34294, f. 177 b.

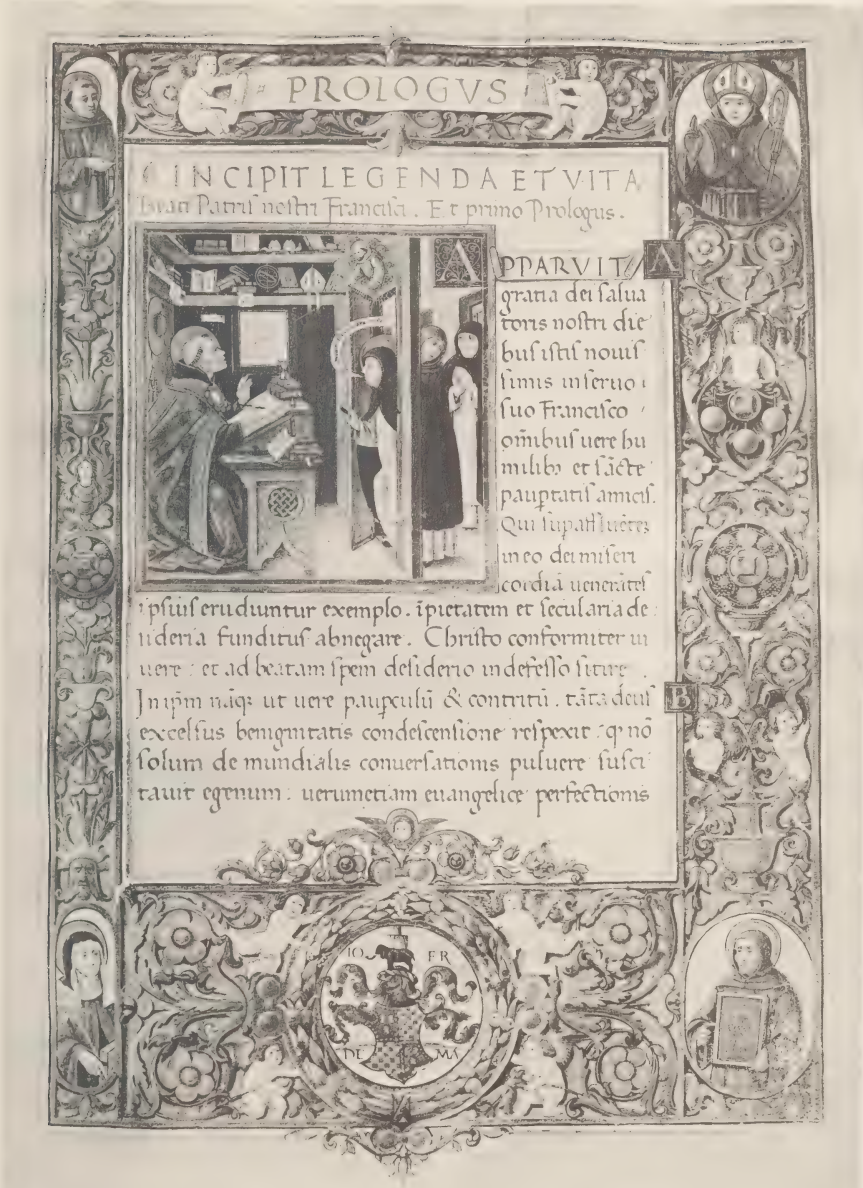
THE GETTY CENTER

BREVIARY, OF ISABELLA, QUEEN OF SPAIN.
FLEMISH: END OF XV CENT.

Add. MS. 18851, f. 252.

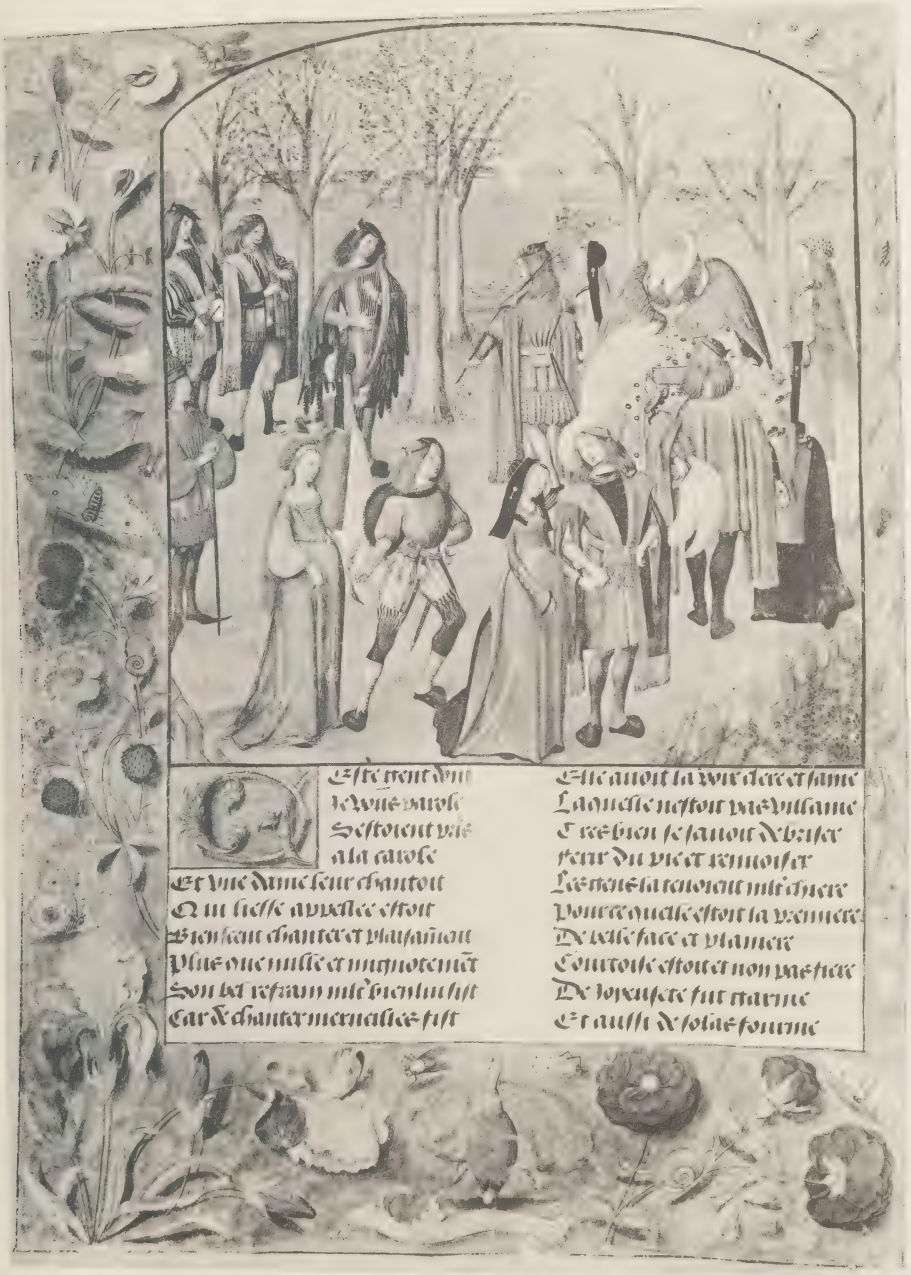
BREVIARY, OF ISABELLA, QUEEN OF SPAIN.
FLEMISH: END OF XV CENT.

Add. MS. 18851, f. 297.

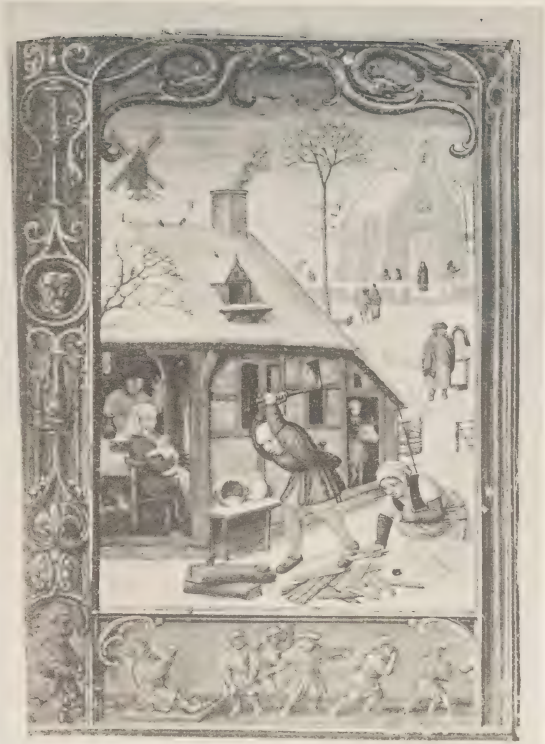


LIFE OF ST. FRANCIS, BY ST. BONAVENTURA.
ITALIAN: A.D. 1504.

Harley MS. 3229, f. 26.



ROMAN DE LA ROSE.
FLEMISH: END OF XV CENT.
Harley MS. 4425, f. 14 b.



LEAVES FROM A BOOK OF HOURS.
FLEMISH: EARLY XVI CENT.

Add. MS. 24098, ff. 18 b, 29 b.

LEAVES FROM A CALENDAR.
FLEMISH: EARLY XVI CENT.

Add. MS. 18855, f. 108.

THE GETTY CENTER

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